

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 90

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: David Hensel Allison

PRESENT POSITION T.A. Teaching
Assistant, Dept. of Art,
University of Missouri,
Columbia, MO [Family/wife,
resides in Elyria, OH] son

DATE AND PLACE OF BIRTH: 2-20-39
Clinton, Iowa

CATEGORY/PRIMARY MEDIA: Photography

ART TRAINING (Schools, Scholarships, etc.):

BA, MA, University of Iowa

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

[See attached]

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Museum of Albuquerque - 2 works
Jewish Community Center of Cleveland Heights

Numerous private collections, both in U.S. and abroad.

1990 AWARDS: [Recent] • Grand Prize - ① The Natural History (magazine)
90th Anniversary Photographic Competition, American Museum
of Natural History, NYC • ② Award Winner - 11th Annual Juried Art Exhibition,
The Salina Art Center, Salina, KS 1990 • ③ Award Winner - "Six-State
Photography 90" - Firelands Assoc. for the Visual Arts (FAVA), Oberlin, OH,
④ First Place / People - "Five State Photography exhibition 1990, Hays
Arts Council, Hays, Kansas. • ⑤ "Artist of the Year" - The New Britain
Arts Council, 4 Arts 4 Italian-American Festival 1988, New Br., CT.
We would appreciate having a statement about your philosophy and work as an artist—either general or
something specific about the piece(s) selected for this year's May Show to aid us in the preparation of
gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

[See attached]

David Allison

Solo exhibitions include: "David Allison Photographs", Wilson Galleries, Anderson University, Anderson, IN¹⁹⁸⁹, "Mas acá de las fechas, mas allá de los nombres", Regional Museum, Chihuahua, Mexico¹⁹⁸⁸, Instituto Nacional de Bellas Artes, Museo de Arte, Ciudad Juarez, Mexico, 1988, and The A.R. Mitchell Memorial Museum & Gallery, Trinidad, CO. 1988.

Group exhibitions include: ① "fotografías de David Allison", ~~XV~~ ^{XVI} aniversario, la Universidad Autónoma de Ciudad Juarez, Mexico¹⁹⁸⁸ ② "Un Puente Entre Naciones", Instituto Nacional de Bellas Artes, Museo de Arte, Ciudad Juarez, Mex. 1988 ③ Faber Birren Color Show, Stamford, CT. 1987 ④ Galleries Elect / Fourth St. Gallery, NYC, 1987 (Award Winner) ⑤ The Maine Photographic Workshops 1986 Annual Show, NYC (second place - color print)

DAVID HENSEL ALLISON currently attends the University of Missouri-Columbia and serves as a T.A. (Teaching Assistant) in the Dept. of Art, School of Fine Arts. He is pursuing the Master of Fine Arts degree majoring in photography and experimental media. He has a national reputation both as a photographer and an art educator with his unorthodox teaching style.

Preceding his enrolling at the University of Missouri in 1989, David Allison honchoed his touring photography exhibition around the United States and Mexico. Prior to this he was an Assistant Professor of Art at Central Connecticut State University in New Britain, Ct.. Also, he held appointments with Lorain Co. Community College, Navajo Community College, the College of DuPage, and Maricopa Technical College.

Allison has been awarded a Bachelor of Arts and a Master of Arts degree from the University of Iowa. David Hensel Allison is a recipient of more than 35 national photographic arts awards. He is the subject of some 50 articles in journals and newspapers nation-wide. He is best known for his sensitive documentation of the environment and conditions of Native Americans of the American Southwest. Other themes include portraiture, the urban underbelly, and theatre arts.

He is also an accomplished television producer/director. Selected video productions include: "David Allison Color Photographs/Contemporary Southwestern Color Photography" written by William Peterson, editor of Artspace Magazine, Contemporary Southwestern Arts Quarterly, "Edible Art", whereby Allison created a series of four class (80 students) projects designed to develop an art happening while teaching at CCSU, and "The More You Sweat in Peace, the Less You Bleed in War" which is a video documentation of 21 student foundation arts freshmen mural creation dedicated to world peace done last Fall at the University of Missouri.

Danza de los Matachines

After
"Since losing my teaching job at Central CT. State University, I attended The Maine Photographic Workshop ^{for 3 weeks} as a ~~not~~ result of my national award in their 1986 Annual Show in NYC. Afterwards I picked up my oldest son Greg Allison in Iowa City, & we did two interesting things. First of all, we drove to Denver to get a model release for a photograph ~~that~~ that won awards from the Boston Globe & Ertman Kodak. It took me just 2 hrs to find this person whose name & location I had forgotten. Denver's a large city. ~~The~~ This accomplished, I said to my son, "we're this close to Mexico, why not go?" We did, & my successful Mexican exhibition plate resulted.

My son & I scoured the streets of Ciudad Juarez & we discovered the parade - "Danza de Los Matachines",* The work was first exhibited several months later at the FAVA Gallery in Oberlin where it won "Best of show" in 1988. Two months later it wound up in the Jewish Community Center's permanent collection. ~~It~~ It was a "Purchase Prize" in the JCC's 24th Annual Photography Show."

David Allison 3-27-90

(Insert)

* We were advised to safeguard our vehicle, which was my son's chore. Meanwhile, I decided "not to be intimidated as a foreigner, and I was soon sparing & interacting with the clown character in the photo "Danzado for Matachines". I violated the dancer and went right into it with my camera. At the same time I was friendly and curious to the parade watcher's. I was accepted by all because I showed no fear, & I showed respect for others."

DAVID HENSEL ALLISON

- Born in Clinton, Iowa February 20, 1939
- Grammar school, high school, graduation with an AA degree at Clinton Junior College in Clinton until 1959
- BA liberal Arts (Art) University of Iowa at Iowa City 1962
- MA industrial design and photography at University of Iowa. Became photographer for Clinton Job Corps Center 1966
- Left for Arizona in 1968
- Assumes video production job at College of DuPage. Produces "AIN'T NO SUNSHINE WHEN SHE'S GONE", a documentary on the razing of a Louis Sullivan structure in downtown Chicago 1972
- Made "PERSPECTIVES ON AGING". Shown at National White House Conference on Aging 1972
- Moves to Albuquerque, New Mexico and opens commercial photo studio. Commences personal style of genre photography 1973
- Has first significant solo exhibition of his work "THE INDIGENOUS SOUTHWEST" in Albuquerque 1975
- Became photographer for Navajo Community College and moves to the Navajo Reservation 1977
- Key exhibit "ONE EYE OPEN" at Ned Hatathli Cultural Center. (Title and review by Dr. LeRoy Perkins, Albuquerque Journal) 1978
- Military citation from the Adjutant General of the Arizona National Guard for facilitation of "Operation Mudlift", a rescue effort of isolated and stranded Navajos 1978
- Forms partnership with Rolf Koppel in commercial photography business 1978
- "NO COMMENT" exhibition at Pittsburg, Kansas (LeRoy Perkins, Denver Post, review)
- Commences love affair photographing Mexico. Attends two month "SUMMER COLOR" workshop at Ohio State University. Studies with Max Koslov, Jonathan Green, Eve Sonneman, Stephen Shore and Larry McPhearson. Prints dye transfer process 1980
- Takes media production job at Lorain County Community College, Elyria, Ohio 1981
- Significant art review by William Peterson, editor of Artspace magazine, Contemporary Southwestern Arts quarterly. The Stocker Center commissions him to write about additional photographs for "DAVID ALLISON COLOR PHOTOGRAPHS" exhibit 1982
- Produces/directs color video "DAVID ALLISON COLOR PHOTOGRAPHS" 28 minutes. Receives "Critic's Choice" designation from Cleveland Plain Dealer. Is first program of Cleveland PBS station WVIZ-TV "Producer's Showcase. Nationwide distribution 1985

- Assistant professor of art for a year and two summer sessions at Central Connecticut State University. Conceived of "Edible Art" concept and the resultant exhibit in downtown New Britain receives remarkable attention from both the print and the nonprint media because of his innovative teaching style and techniques 1986-87
- Spends three weeks at the Maine Photographic Workshops in Rockport, Maine for winning a national prize from NIKON. Studies with Bruce Davidson and Mark Klett 1987
- Honchos sensational tour of his exhibit in Mexican State of Chihuahua and the American Southwest 1988
- "Artist of the Year" - New Britain, Connecticut 1988
- Spends summer in southern California exploring the commercial photography, art exhibition, and sales markets 1989
- Lives and works in Elyria, Ohio and also maintains residence in New Britain, Connecticut 1989
- Flooding in northern Ohio destroys or severely damages sole portfolio of large photographs 1989
- Has been accepted into the MFA program. Department of Art, University of Missouri 1990
- Has been the recipient of over 25 national awards. Among them are the following:

First Photography Purchase Prize Award, New Mexico Arts & Crafts Fair, Albuquerque 1976, 1977

First Photography, "Friends of the Navajo Nation Fine Arts Competition", Window Rock, Arizona 1979

"Best of Show" - 28TH TAG ANNUAL '85, Trumbull Art Guild, Warren, Ohio 1985

Second-Best Color Print (Portfolio), The Maine Photographic Workshops, Rockport 1987

Finalist, "Artquest '87", photography, Los Angeles, California 1987

Award Winner, "MYSTIC PHOTO IX", Mystic, Connecticut 1987

Second Place/ Black & White, Boston Globe Photography Contest 1987

"Color Photography Award", "PROCENIUM 87", Beck Center, Lakewood, Ohio 1988

Finalist Nominee/ Photojournalism, Central Region, "Leica Medal of Excellence for 1986", 1987

International Certificate of Merit, Kodak International Snapshot Awards (KINSA) Photo Contest 1987

First Place Photography, "4 Arts 4 Italian-American Festival", New Britain, Connecticut 1988

"Best of Show", SIX STATES PHOTOGRAPHY 89", FAVA Gallery, Oberlin, Ohio 1989

Purchase Award, Processing Award "24TH ANNUAL JEWISH COMMUNITY CENTER Photography Show", Cleveland, Ohio 1989 "Danza de Los Matachines"

TODAY

THE PLAIN DEALER, MONDAY, APRIL 17, 1989

Photography show picture-perfect

By HELEN CULLINAN
ART CRITIC

News that West Coast environmentalist photographer Robert Glenn Ketchum would judge the 24th annual Jewish Community Center Photography Show drew a wide variety of entries.

For the show, which opens tonight at the Mayfield JCC, Ketchum accepted 147 of the 526 images that were entered. Though known for his own lush, large-scale color landscapes, he appeared free of prejudice about any particular genre or style, except in the matter of clichés.

Ketchum said during a JCC photography lecture that he excluded a lot of highly proficient work and that his negative decisions often were based on finding pictures "historically redundant."

Too often a technically superb picture seemed a replay of an Ansel Adams or Minor White, he said. On the other hand, a less polished or professional image often impressed him as having potential to be encouraged.

Sometimes Ketchum himself didn't know exactly why a picture stayed in the running as he went around making successive eliminations. A Polaroid mug-shot series stayed because it always brought a smile. A tiny kodakith-overlay composition had a special feeling for design. A close-up color portrait of a child wearing make-up had an unsettling quality of innocence lost.

Some images worked in repetitive grids. A small, pale silver print woods scene had a quiet magic. A stagey baby picture pulled together well in over-blown scale and color saturation.

Technique and handling in the accepted works vary widely. There's



"Danza de los Matachines, Ciudad Juarez, Mexico," purchase-award color photo by David Allison.

black and white, color, hand-coloring, photocollage, infrared, solarization, soft-focus, multiple-exposure, multiple frames, radical cropping and mixed-media touch-ups.

Subjects run the gamut of landscapes and nature scenes, urban life, Cleveland architecture, travel photos, florals, still lifes, interior set-ups, abstractions, genre, Judaica (a special JCC Show category), children, old folks and lots of people.

There are deft touches of humor,

environmental statements and occasionally a hint of Diane Arbus pathos.

The show's many small pictures made it a bear to install. "You don't just hang them any which way, do you?" Ketchum anxiously asked JCC arts coordinator Maida Barron at the close of the jury session. No, she doesn't.

Careful attention is paid to relationships and groupings by subject, theme and format. The juxtapositions often are subtle but rewarding and well worth looking at closely.

Recipients of purchase awards (for

■ The 24th annual Jewish Community Center Photography Show opens with a reception from 7:30 to 10 p.m. tonight at the Mayfield Center, 3505 Mayfield Rd., Cleveland Heights, for viewing through June 4. Regular hours are from 9 a.m. to 9 p.m. Mondays through Thursdays, 9 a.m. to 4 p.m. Fridays and 9 a.m. to 5 p.m. Sundays.

images added to the JCC collection) are David Allison, for "Danza de los Matachines"; Robert Bartok, "Six Thirty"; Michael Edwards, "Icescape #1"; Jeanetta Ho, "Pepper"; Bonnie Kinkoff, "Male Gelada Baboon"; Daniel Rohn, "Remembrance of Pan"; Jeanne Van Atta, "Mujerls Fatales"; Candace Vickers, "Mosaic"; and Frances and Robert Waltz, "Zen and the Art of Building Maintenance."

Other (processing and framing) award winners are: David Allison, for "Victim of the Open Range"; Bonnie Kinkopf, "Day-Lily"; David Dvorak Jr., "Blue Flag Iris"; Ronald Hurwitz, "Allee Anatole France, Paris"; Joy Kiser, "Second-Hand Rows"; Brian McNeill, "Tempest II"; Tim Shuckerow, "The Science of New Age Living"; Sid Silverman, "Playground"; Sandra Stemen, "The Dance of Rosslyn Chapel"; and Steve Strevsky, "Diary."

Among many signature photographic artists of the area represented are Herbert Ascherman Jr., Gail Burger, Janet Century, Patrick Corrigan, William DePalma, James Gianelos, Joel Hauserman, Ted Kuna, Gary Marmolya, Judith McMillan, Newson Shewitz and David Thum.

Adapted from 1602 Venetian book on the peoples of Africa.

- ① 1 wedding - Onum
 ② 3 Human Family - Elsie Pulk, w/land
 ③ Humor - Guy
 ④ Sequence - mid 5x7 color chrome - 3 home

DAD,
 THOUGHT YOU MIGHT
 WANT TO ENTER. I MAY.
 WHY NOT?

can
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devote - home
 made locally

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 prints

DO YOU HAVE A GOOD EYE?



A good eye for a photograph, that is. If you do, if you can see a great picture and capture it on film, your time has come. It's time to unleash your artistic sensitivities, time to prove your technical competence and put your eye to a potentially rewarding and ultimately challenging test because:

The NATURAL HISTORY 90th Anniversary Photographic Competition Is Open for Entries

Because this competition is part of the magazine's 90th anniversary celebration, we have scraped together \$10,000 in cash prizes. Two eminent firms in the photographic field, Kodak and Nikon, have joined the celebration by cosponsoring the contest. Winners will be published in the June 1990 issue of NATURAL HISTORY and exhibited at the American Museum of Natural History.

PRIZES

Grand Prize—\$2,000 (selected by the judges from all entries)

General Categories—First (\$1,000) and Second (\$500) Prizes in each

- Wildlife (wildlife about Onum)
- Landscape - M. valley
- The Human Family - w/ FMS, Elsie, ALS, Family w/ LMS

Special Categories—First Prize (\$750) in each

- A Sequence in Nature
- Human Impact on the Biosphere - it's a 3 San Juan better
- Humor - Parachute, mid strapping out tongue 3 Guy

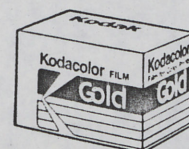
In addition, a number of Honorable Mentions (\$250) will be awarded at the discretion of the judges.

RULES

1. The competition is open to everyone except the employees of the American Museum of Natural History, Nikon, and Kodak, and their kin.
2. You may submit no more than six entries (a sequence is considered a single entry). The pictures must have been taken by you and not previously published. *in more than one category*
3. If your entry is selected as a winner, you agree to let NATURAL HISTORY publish, promote, and exhibit the photographs and you agree to lend the original picture to the magazine.
4. All entries must be unmounted prints, preferably in double-sized or jumbo version, but no larger than 5 by 7 inches. Do not send original slides or film. Put the category of entry and your name and address on the back of each print.
5. Include an official entry form (or a facsimile) completely filled out with your entry.
6. If you would like the prints returned, you must include a self-addressed, stamped envelope.
7. Entries must be postmarked no later than March 1, 1990.

Nikon

We take the world's
 greatest pictures.



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"... Allison displays a keenly perceptive eye for the scene that often is relatively commonplace and may even seem the good life to the subjects, but is intrically sad."

— Cleveland Plain Dealer

"... Allison requires a great deal from his audience ... a creative partnership between (him) and the observer ... that allows Allison to transform the mundane into the marvelous."

— Albuquerque Journal

"What I'm doing is preserving where (Southwestern subculture) is at this time. I see all cultures being assimilated into one ... my photography, or my mission in life, is to leave a legacy from this period of time."

— David Allison

Helena Cullinan

*You're free to use
the writing.*

DAVID ALLISON'S People of the Southwest

Photography as Art



NAVAJO CHILD WITH LAMB, Near Black Rock, AZ, 1978

JUNE 3 - 30, 1988

**The A.R. Mitchell
Memorial Museum & Gallery**

131 West Main Street
Trinidad, Colorado

10:00 a.m. - 4:00 p.m. Daily
Except Sundays and Holidays



— ALBUQUERQUE, Albuquerque, NM, 1979

When Picasso said, "Art is a lie that shows us the truth," he had not seen David Allison's photography. Allison's camera doesn't lie but it does show us truths we may not normally see, truths in commonplace sights of the Southwest. Allison presents us with seemingly mundane scenes and shows us they are actually the drowning gasps of once-rich sub-cultures being overwhelmed by a society of mass merchandising and rampant consumerism. And — somehow — Allison also shows the underlying confusion of the people of the conquered cultures.

The outward results are often jarring but even more so is the saddening pride of the people as, subverted by

powerful marketing and persuasive advertising, they discard rich tradition for the more blatant lures of a different culture. In the process, of course, they are changing basic values as they climb toward (or turn with disillusionment from) success, as success is defined by a society foreign to them.

All is not malaise and turmoil. Allison also shows us love and tenderness and all-out joy. Yet the underlying cultural disjunction is usually obvious.

Allison records all this with sympathy. His apparently unposed, but very cleverly composed, photographs are the most powerful kind of art: social commentary of a temporary phenomenon before it disappears.

Born in Clinton, Iowa, 49-year-old David Allison has lived and worked throughout the U.S. He was an assembly worker and an industrial designer before he was a photographer. Even then, he slid sideways into photography because of the need for slide presentation and photographed portfolios of his industrial designs.

This sideline use of photography whetted his interest to the point that he returned to college to study creative photography. It was several years later, however, when he was working with the Job Corps and assigned to compile a publication of 1,000 pictures about the Corps that, he says, "I really learned to shoot." It was also during this assignment that he saw the sub-cultures of the U.S. disappearing and gave himself the assignment of recording them before they were completely assimilated.

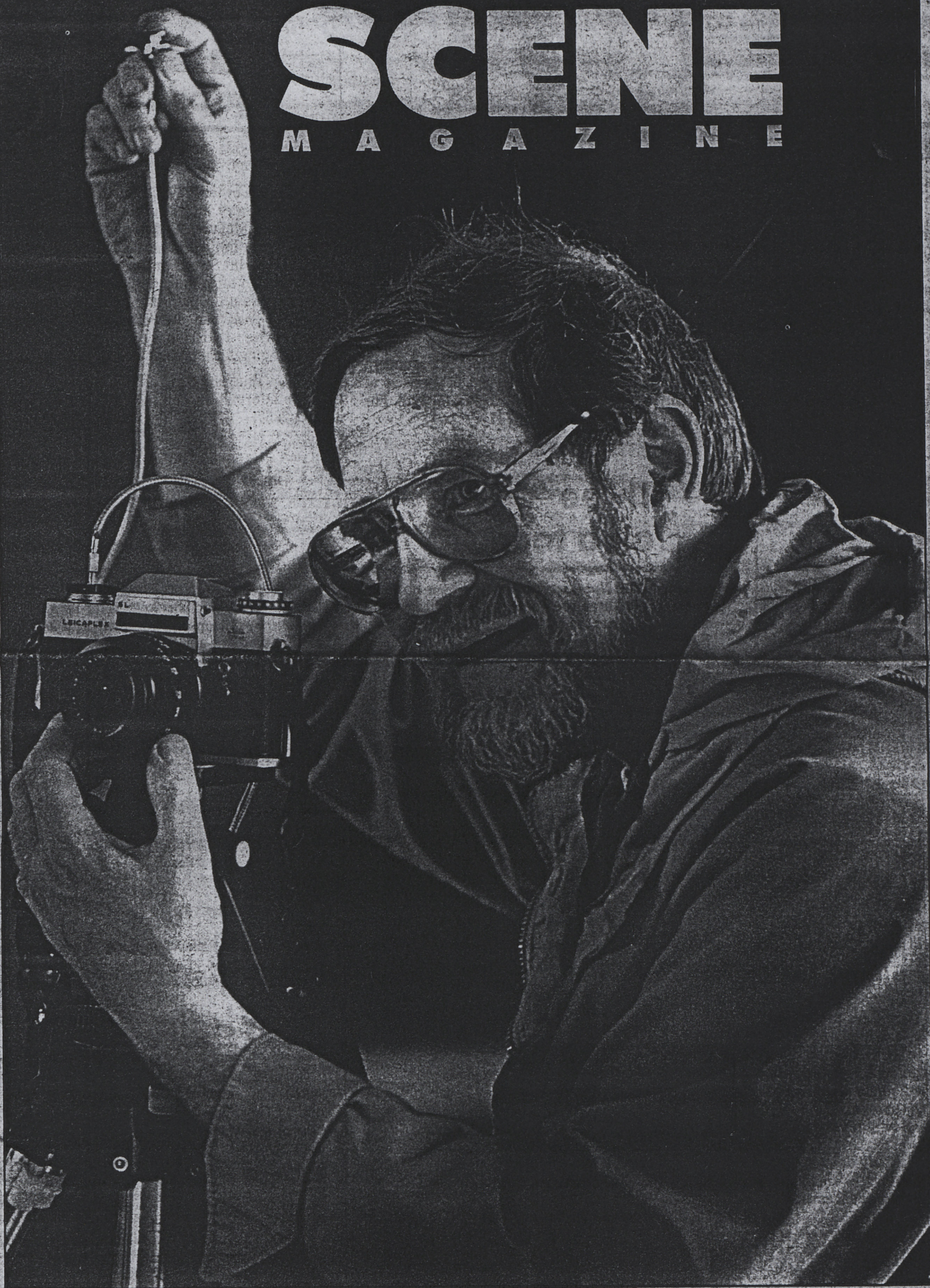
The resulting photographs have been so strong and important that he has had more than 40 solo exhibitions from Connecticut to Arizona. His photographs have won awards and special commendations throughout the country.

Married and with three children, Allison currently teaches art in Connecticut.



SCENE

M A G A Z I N E



THE ROVING EYE

David Hensel Allison, 51, says he lives in the spirit of the 'vagabond poet.' But for now the wayfaring photographer has settled in Columbia to study toward a master's degree and share his work with the public. See story on Page 12.

Doug Brooks photo

COLUMBIA DAILY TRIBUNE

Thursday, February 8, 1990

THE ROVING EYE

Photographer David Hensel Allison roamed the Southwest to capture many of the images in his Stephens College exhibition. But he says his best work is yet to come.

David Hensel Allison speaks expansively to a group of Stephens and UMC students, emphasizing creative thinking and originality.

He discusses composition, illustrating his talk with constantly moving arms and changing facial gestures.

Allison's, however, is no ordinary classroom lecture. His comments were made, instead, at a reception for an exhibition by this vagabond photographer.

Allison, whose works are on display in the Curved Entrance Gallery at Stephens College, points out that flexibility is important but often thwarted by people who aren't artists.

"As a culture, in our attempt to refine everything and make it better, we can't deal with flexibility," he says.

But he has found a degree of flexibility in UMC's art department, where he is a teaching assistant. Allison, 51, worked as a photographer for the Columbia Missourian last semester and is studying for his master of fine arts degree.

"A lot of places don't want me because I'm threatening," he says. "True creativity is threatening to administrators and non-artistic artisans."

Change, he explains, can be unstable, unpleasant and costly. It can cause problems, and "nobody likes problems." Consequently, students and teachers don't reach out to fulfill their potential, he says.

Change is a constant in Allison's life. Along with photography, Allison has taught, produced videos and worked as a commercial photographer, media specialist and public relations director.

Originally from Clinton, Iowa, he has lived in



Illinois, New Mexico, Ohio and Connecticut.

Allison received a masters of arts degree in industrial design and photography from the University of Iowa in 1962. He photographed slide shows and nostalgic works for a while but didn't begin snapping his favorite subject — people — until the early '70s.

In 1973, Allison left a television production consulting job at the College of DuPage in Glen Ellyn, Ill., because he was becoming too secure.

"I knew I was heading toward more and more stability and comfort, so I left," he says.

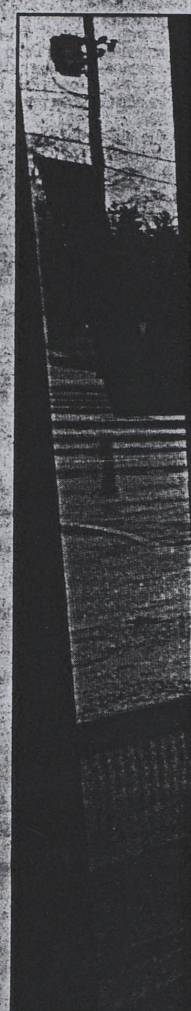
He traveled throughout the Southwest — "a mecca for photographers" — and Mexico, incorporating the environment and its habitants into his work. While

living on an Indian reservation, Allison had miles just to get groceries.

It was during one of those trips that he shot "Horse I" and "Horse III — Victim of the Open Range," photos of a horse lying dead on the highway of human encroachment into a wild area.

"Horse" was the toughest shot to make. The dark night, red traffic flares and flashing lights made for difficult lighting. But the photo out, and one was picked up by the Associated Press wire service. The picture of the horse's head is one of Allison's posters.

"It's a real shocker," he says. "The eye can see you."





STORY BY
MELANIE
BRUBAKER

PHOTOS BY
DOUG BROOKS



The lettering on the tavern window, left, creates an interesting reversed image for Allison.



David Hensel Allison, far left, drinks a soda before shooting a photo inside the E&F Tavern, 1108 Business Loop 70-E., left.

Although Allison experienced poverty and hunger on the reservation, he says his time in the Southwest was "probably the best experience I ever had in my life. But you don't go back. Go forward."

Today, he lives "in the spirit of the vagabond poet. I drive vintage Volvos across the country, go to exhibits and see friends."

He doesn't mind obtaining a masters degree at a later stage in life than many photographers.

"I'm here because I have something to learn," he says. "I have done some good work, but my best is yet to come."

It's been difficult making the transition from independent color photographer to a photojournalist

who has to shoot black-and-white assignments, he says.

Because of his stubbornness and the time he likes to devote to his subjects, he's often late and in trouble with editors.

"You have to get the subject's trust and make the time to shoot," he explains. "But with newspaper, the chances are you can't get three hours."

A Missourian co-worker says it was difficult for Allison to deal with the constraints of photojournalism. "He did some good stuff. We prefer to have people spend more time with their subjects," but the time constraints were hard to negotiate because "at that time, he had a lot of irons in the fire."

In a videotape about Allison's work, art critic Bill Peterson says, "many of his pictures look like family snapshots." The beauty and formal composition of his work slowly reveal themselves to the careful observer, he says.

Many of Allison's images in the Stephens exhibit feature Southwestern themes. "Gathering Wild Onions," shot near Ramon, N.M., in 1979, shows a Native American girl sleepily holding out a handful of dirt-covered onions.

A 1981 landscape shows the sizzling red sands of Monument Valley, N.M.

"Guy and the Game of the Flying Shoe" portrays a child on a swing set kicking off his shoe as he hurtles

into space — not a typical subject for photographers, Allison says.

Gallery director Rosalind Kimball-Moulton chose the photographer's work because "there's a kind of daily likeness, a kind of energy he has to stop the action," she says. "I thought he would be good for students to know."

Kimball-Moulton says displaying a variety of work is a vital aspect of the gallery. "For me, this gallery is very important to show all aspects of photography, not to tell what it should be."

The photo gallery has featured everything from Hallmark exhibitions to nature prints to pictures of Vietnam War survivors.

To get good shots, Allison says photographers should try to experience life as much as possible.

"Challenge authority," he says. "You should because there's too much of it."

"Art is the catalyst of change and a reflection of the times. And the times are constantly changing. Art is important for the time and the future."

David Hensel Allison's photographs are on display through Feb. 16 in the Curved Entrance Gallery, Stephens College, Walnut and Melbourne streets. Gallery hours are from 2 to 9 p.m. Sunday through Thursday and 2 to 6 p.m. Friday and Saturday. Admission is free.

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PRIMARY MEDIA Photography-Color

ART TRAINING - Schools, Scholarships, etc.: BA/MA in Art-University of Iowa. Post-graduate study University of New Mexico, Arizona State University, Ohio State U.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: "The Indiginous Southwest", 1 man show 1975, White Oak Gallery, Albuquerque; F22 Gallery, 3 man show, Santa Fe, 1975; LaQuivera Gallery, Albuquerque, 2 man show, 1976; Verde Valley Artists League show, Jerome, Az, 1976; " One Eye Open ", Navajo Community College, Tsaile, Az, 1 man show, 1978; " No Comment ", Pittsburg State University, Pittsburg, Ks, 1979, 1 man show; " Albuquerque Contemporary Arts Exhibition ", 1979-Group show; " Four Corners Photographic Competition ", Northlight Gallery, Arizona State University, 1980, Group Show; " Four Corners Mexico Traveling Show ", 1980, selected works from previous show, 9 mo. tour; " Summer Color ", The Ohio State University, Columbus, OH, 1980, 1 man show; " Der Alte Cowboy, Albuquerque, Dec. 13-1980, 1 man show (over

Museum of Albuquerque-2 works
Navajo Community College-30+ works

AWARDS:

Purchase Prize Award Winner/New Mexico Arts & Crafts Fair-First in photography category-1976, 1977

Friends of the Navajo Nation Library/Fine Arts Competition-First Award, photography

PRESENT POSITION:

Design Production Officer at Lorain County Community College, Elyria, Oh

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

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January 9, 1982-1 man show; " Contemporary Southwestern Color Photography ", Stocker Center Gallery, Lorain County Community College, Elyria, OH, October 29-November 28, 1982-1 man show; " Ohio/Michigan 83 ", FAVA Gallery, February 13-March 19, Oberlin, Ohio-Group Juried show; 1983 MAY SHOW, Cleveland Museum of Art, Group show/Competition, June 7-July 24; Cuyahoga Community College/Metro Campus, June 7-July 14, 1983, 1 man show;